



A Sense of Community





*We connect people. We connect design.
We connect spaces.*

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Androgyne Dining Table, Dark Stained Oak, by Danielle Siggerud
Hashira Pendant, Cluster, Ø60, Raw, by Norm Architects
NNDW, Footed Bowl, by Norm Architects

Cairn Pouf, Ø60, Safire 006, by Nick Ross
Cairn Pouf, Ø60, Bouclé 02, by Nick Ross
Houkime Rug, Beige, by Nina Bruun



MENU has always been fascinated by the way in which individuals and spaces can be united through great design. In our pursuit to craft furniture, lighting and interior accessories shaped by purposeful details, high-quality materials and human needs, we create strong and lasting relations between designers, manufacturers and customers. The sense of community that results from this union of like-minded individuals fosters a deeper sense of belonging – and products that stand the test of time, inviting human connection, inspiration and experimentation to push the boundaries of modern design.

The Audo: A Space to Connect and Co-create

MENU's showroom is located at The Audo, a unique concept that masterfully unites co-working and event facilities, a café, restaurant and retail area, as well as an exclusive residence in a single, community-building universe. The Audo features an inspiring mix of original features and thoughtful new accompaniments from an eclectic mix of premium brands – not least MENU's comprehensive range of furniture, lighting and accessories which are put to their truest test together with a curated selection of products from global brands. Abbreviated from the Latin *Ab Uno Disce Omnes*, meaning *from one, learn all*, The Audo reflects MENU's founding philosophy of collaborative spirit. Modifying how we use design, space and, ultimately, how we connect to one another, this creative destination is a hub for powerful ideas, beautiful design and artistic inspiration.



Offset Sofa, 3-Seater w. Loose Cover, MENU Cutlin, Poppy Seed, by Norm Architects
Houkime Rug, Beige, by Nina Bruun
Interconnect Candle Holder, Polished Brass, by Colin King Studio
Brasilia Lounge Chair, Walnut / Sheepskin, Root, by Anderssen & Voll
Plinth Low, Grey Kendzo Marble, by Norm Architects
Torso Table Lamp, 37, Sand / Off White, by Krøyer-Sætter-Lassen
Hashira Pendant, Ø30, Raw, by Norm Architects
The Eclipse Desk by Fred Rigby Studio
Houkime Rug, Beige, by Nina Bruun





Today, MENU's designs can be found around the globe. To ensure our portfolio continues to anticipate needs and offer useful, beautiful solutions, we partner with contemporary talents in our native Scandinavia and around the world. At the same time, our collection is growing to include more legacy designers: masters whose work has stood the test of time and serves as a reminder of what it means to be a modern classic.



For MENU, good design means far more than aesthetics and function. As a company making contemporary products for home, work and life, MENU believes sustainable social and environmental practices are vital hallmarks of good design. With the help of experts in environmental, social and legal responsibility, MENU has developed a Sustainability Manifesto, a Code of Conduct and ten Responsible Product Criteria to ensure we conduct our business positively, to hold ourselves and our partners accountable, and to set meaningful goals for the future.

Co Dining Chair, Black Steel / Black Plastic, by Norm Architects & Els Van Hoorebeeck
Harbour Column Dining Table Ø80, Star Base, Kunis Breccia Stone, by Norm Architects
Column Table Lamp, by Norm Architects

Losaria Pillow, 60 x 40, Ochre, by Mentze Offenstien + Rosholm



Spanning the mid-1930s to mid-1960s, the Mid-Century Modern movement was led by American industrial designers such as George Nelson and Ray and Charles Eames and their European counterparts, including Scandinavian pioneers such as Arne Jacobsen and Ib Kofod-Larsen. Championing simplicity and functionality, while offering democratic, affordable and often mass-produced designs that claimed to have the ability to change the world for the better, perfectly balanced aesthetics employed new methods of craftsmanship. MENU continues this legacy of great design with reissues of post-war period pieces by past masters – including the Arthur Umanoff Collection and the Knitting Chair by Ib Kofod-Larsen. Carefully curated pieces continue to surprise and delight, and softly minimal contemporary designs from acclaimed international designers reimagine Modernism in an entirely new context.

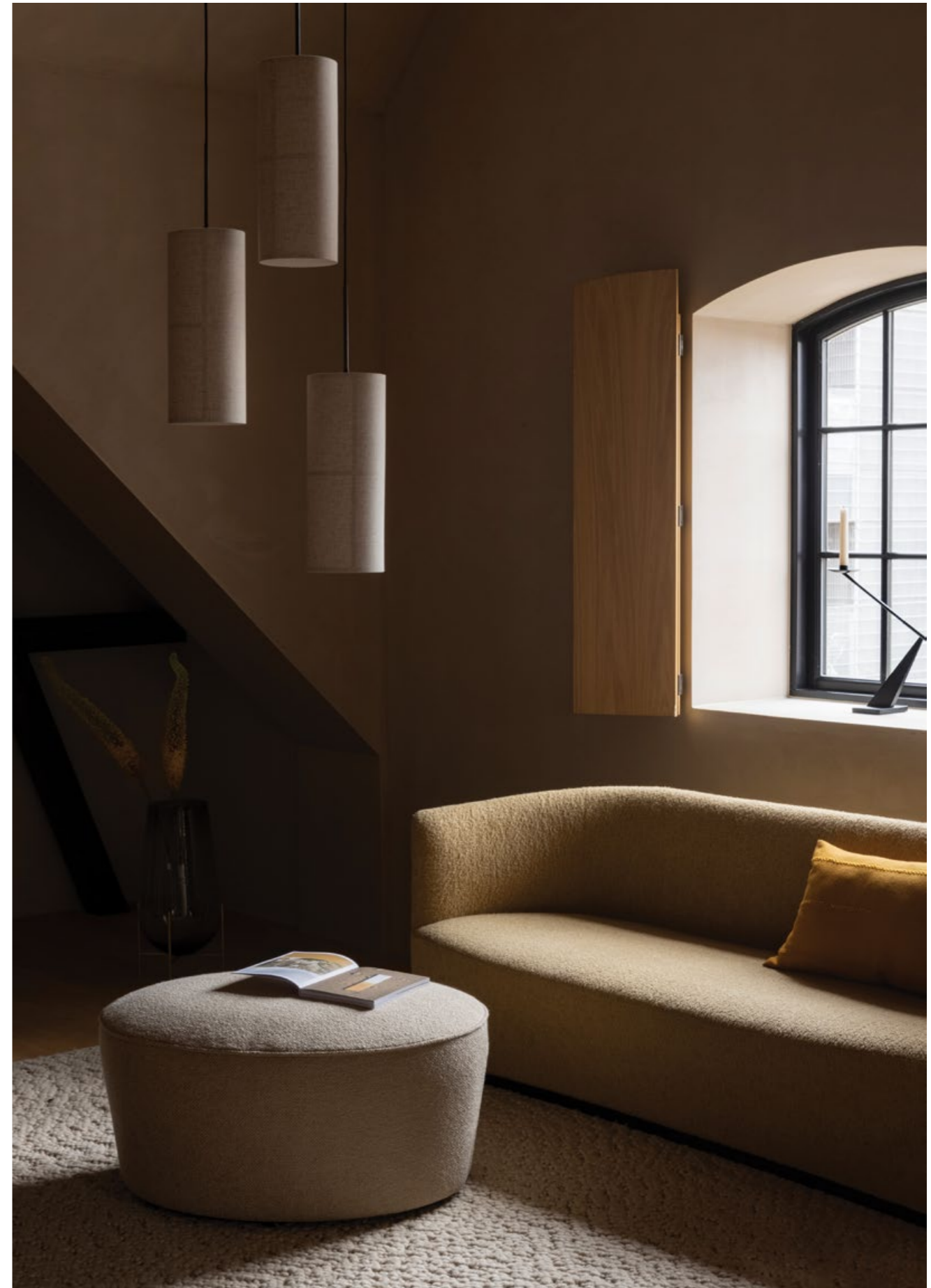
Umanoff Pendant, Brass / Walnut, by Arthur Umanoff

Knitting Lounge Chair, Sheepskin, Walnut, Sahara, by Ib Kofod-Larsen

We connect people. We connect design. We connect spaces.

We truly believe that when we work collectively, we achieve more than we do individually: the sum of our work and of our connections is always greater than its parts, and our softly minimal designs and collaborative spirit help to join the dots between the home, the workplace and the service industry, redefining how we use space and, ultimately, how we connect to those around us. Find inspiration for shaping those connected spaces that define your world on the following pages.

Hashira Pendant, Ø18, Raw, by Norm Architects
Cairn Pouf, Ø60, Bouclé 02, by Nick Ross
Tearoom Sofa, Bouclé 02, by Nick Ross
Interconnect Candle Holder, Black, by Colin King Studio
Gravel Rug, Ivory, by Nina Bruun
Échasse Vase, Large, Smoke Glass / Bronzed Brass, by Theresa Rand
Losaría Pillow, 60x40, Ivory, by Mentze Ottenstein + Rosholm





Interconnect Candle Holder, Black, by Colin King Studio
Passage Lounge Table Ø90, Dark Lacquered Oak, by Krøyer-Sætter-Lassen



Hashira Pendant, Ø18, Raw, by Norm Architects
Duca Candle Holder, Bronzed Brass, by Krøyer-Sætter-Lassen
NNDW, Red Glazed, by Norm Architects
Androgyne Dining Table, Rectangular 210 x 100, Natural Oak, by Danielle Siggerud
Harbour Dining Side Chair, Natural Oak / Bouclé 02, by Norm Architects



Brasilia Lounge Chair, Walnut / Sheepskin, Root,
by Andersen & Voll
Brasilia Ottoman, Walnut / Sheepskin, Root,
by Anderssen & Vol



Brasilia Ottoman, Dark Stained Oak / Bouclé oz,
by Anderssen & Voll
Gravel Rug, Ivory, by Nina Bruun



Brasilia Lounge Chair, Natural Oak / Bouclé oz, by Andersen & Voll
Passage Lounge Table Ø90, Dark Lacquered Oak, by Krøyer-Sætter-Lassen
Fragilis Bowl, Large, by Cecilia Armand
Échasse Vase, Small, Smoke Glass / Bronzed Brass, by Theresa Rand
Nimbus Table Mirror, Bronzed Brass, by Krøyer-Sætter-Lassen
Torso Table Lamp, Portable, Sand, by Krøyer-Sætter-Lassen
Houkime Rug, Beige, by Nina Bruun
Cairn Pouf, Ø60, Bouclé oz, by Nick Ross

Balancing Act

Dancer turned designer Colin King plays with magic and meaning with Interconnect, his bold, new candleholder for MENU.



Professionally trained as a dancer, Colin King found himself at the intersection between a dancer's awareness of space and a stylist's impulse to bring it to life before foraying into the realm of product design. Currently based in Tribeca, New York City, he finds himself in a balance between being on set, styling and designing from his studio. Colin has styled for major publications such as Architectural Digest and T Magazine and hosts a myriad clientele within the genres of product and interior design. He is continuously inspired by life's everyday rituals, gestures and imperfections – made beautiful by their ever-evolving presence within a given space. We spoke with the multi-talent about his interest in design and the year-long process to create Interconnect, MENU's latest candleholder design.

When did you first develop an interest in design? I don't know there ever was a fixed beginning, but the one thing that has been consistent is the use of a camera to capture a way of seeing. With a camera it takes constant practice to find the feeling or arrangement of objects and translate them into a two-dimensional image. This is the endless practice I have grown from; taking something you experience and arranging and rearranging it until it's translated into an image that binds a feeling.

And how have you come to work with design? Technically, I have no proper design education. It has just been self-taught through hours at museums and galleries and time spent flipping through books. The way I approach design is so much looser than the industry 'standard.' Styling and photography have shaped my design process, so I often feel like a hybrid creative. Above being a designer, I am first and foremost a student: the more I learn, the less I feel I can box myself into one singular title.

What has shaped your design principles and philosophy? Growing up in rural Ohio, I've always had an apprecia-

tion of nature and grew up feeling a close connection to it. Beyond that, being a dancer taught me discipline and gave me a vocabulary beyond speech; it taught me spatial awareness and the ability to translate one sense into another. I learned to quickly pick up on visual nuance because when you train, you're expected to learn combinations almost immediately. There's a connection between loving nature and learning to dance. So often I find myself somewhere in between the two: completing a line, a gesture, an intent or an emotion.

Who or what has been most influential to your creativity? We're all so shaped by our experiences and the many people who enter our lives over the course of time. From dance teachers to college professors, those who saw in me that which I couldn't see in myself. These characters in my life encouraged me to pursue a career I never thought I could have. And mentors have a unique relationship with borrowed confidence. This is their gift to us during the times we need it to grow.

What constitutes good design? Good design happens when you have a room that just feels like if you moved or took anything away it would be incomplete. A good edit – a calculated sense of restraint – shows us when to leave an idea just as it is. [Good design] also lives in the contrast of materials. Within the mix of unlikely companions and newly formed perspectives is when you see an ensemble in a new light and think, "I love that," even when you were about to leave it behind. I think that's where the best kind of design comes from.

Tell us about how you approach your work as a designer. It usually begins with a visual reference – a jumping off point. Combing through archives of saved imagery in a vast collection of books. Each time I flip through them with a different project in mind I see something I haven't seen before – or I see it in a new light. The next step is to

save some space. I try not to over plan. There has to be room to build and let a project breathe to leave room for a surprise encounter or a happy accident. And when it all comes together, there's a new sense of self-trust. The next time risk or chance comes your way, it's always a bit easier to let it in.

What is your signature design philosophy? Nature humbles me and reminds me to abandon perfection. There's a lot of beauty to be found in unexpected places. Scale reminds me of this, too. If I can play with exaggerations without losing practicality, then I know I'm chasing a necessary balance. There's always a middle ground between control and letting go – and nothing should feel too modern or too classic. We are visited by lessons on balance throughout life, so it's only natural to let that influence any philosophy behind creating.

What's the best part of your job? The best part of any job is working alongside other creatives. People are always at the heart of the projects I love most. But I can't deny that, being a stylist, it is always amazing to be in really well-designed homes. And the moment you step back and see the work of your hands, the result of a team, the photos from a shoot, it's like a bookmark to another chapter.

Which artists and designers have been most influential to your work? Vilhelm Hammershoi and Johannes Vermeer have played a very influential role in my work. Within these pieces there's a sense of light and atmosphere that feels intimate and there's something about it that draws you in – the darkness of it. I also love works by Giorgio Morandi, Isamu Noguchi and Alexander Calder. Within these pieces there's a playful use of movement and geometry that inspires a sense of balance.

And are there other creative fields that inform your work? Photography, art, film... I'm always amazed by the 'makers' – people who create with their hands. Those who take the mundane and make it beautiful. Those who have the confidence to express themselves and who are fearless with who they are. Music is also an informer. It can take you to a different place and time, or help you to stay grounded in the present.

What inspired you to create Interconnect? As a stylist, I love the idea of a candleholder, but it always fell short through the lens of the camera. I started off with scale and knew I wanted to create something with a real presence. Something with expanse that can live on its own or with other objects. The idea of it being able to be used as a sculpture that looks as good with or without a candle being lit was important. I wanted to create something that would have a life of its own beyond its intended use.

How long did it take to develop? Almost a year. And it's a totally different experience for me. As a stylist, part of my job is to be decisive and to be the one who says, "yes this looks good." It's not only a part of my job, but also is literally what people pay me for. So to have to dwell in a place of decision-making for a year is a big leap. It's a commitment that requires trust in the initial idea and to see it through. But I genuinely mean it when I say it's been an amazing experience. To hold hands with these early concepts and then see them come to life has been very humbling and rewarding.

What influenced the style of it? Geometry and dramatic proportions. In my eyes, there are faultless, basic principles of geometry. The shapes that represent this well are a sphere, an angle and a line. Simple forms become



exaggerated and what emerges is an object with a simplicity that speaks volumes.

What considerations did you have when designing it?

The shape, of course, was a main focus. It was important to get the proportion of the base right with the slenderness of the stem. The angles of where pieces meet and then depart play a huge role, too. Materiality was a total learning curve and was a really amazing experience to work through with the MENU Team. There is a total consideration for sustainability and not creating too much waste when producing these candleholders. How can moulds be used without excess. But there's also a consideration of longevity. I needed to create a piece that could travel and not be too precious. To have enough strength to be used. To grow and grow with. This is a sculptural piece that has weight and grows in beauty with every nick or scratch or remaining piece of wax from a candle that's been lit.

How do you see it being used? I do feel this is an object with multiple uses overall. Whether as a sculpture alone or with a candle, keep it fun –the most exciting part about designing a product is to see how people use it in ways I never could have imagined. I see it being used on the floor, bedside, dining, mantle shelving, coffee table. It's a little specific, but opening up a book and placing it underneath, with the spill of the evening light... There's a lot of magic to be played with and I can't wait to see how people imagine its place in their homes. Beyond its intended use, Interconnect carries time, nature, the way we used to see by a candle's flame, into a new sense of meaning where light – or even the absence of it – is upheld with simple purity and shaped encounters.



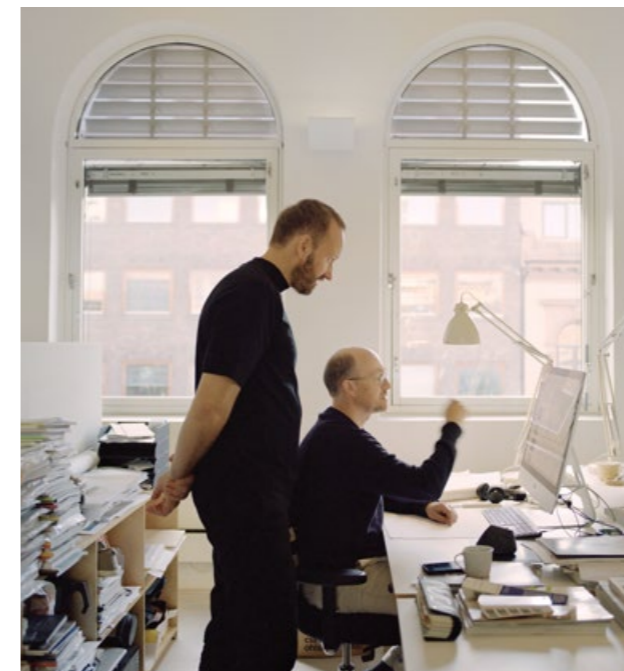
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Interconnect Candle Holder, Polished Brass, by Colin King Studio



A Modernist Marriage

Anderssen & Voll are Norwegian designers Torbjørn Anderssen and Espen Voll. Working from their studio in Oslo, they make objects of beauty and relevance, looking to imbue a contemporary cultural expression into each piece while ensuring it is made to transcend shifting trends.



Having collaborated with brands across the world for more than 20 years, Anderssen & Voll join forces with MENU on Brasilia, a new hybrid lounge chair with fiery South American soul and sleek Scandinavian sensibilities.

When did you first develop an interest in design? *Torbjørn:* First after attending design school in Bergen. I originally decided to become a designer due to the tangible aspect of the profession – your work and effort in a physical form. The more you focus on something, the more interesting it becomes.

Espen: For me it happened in childhood, growing up among classic design pieces. Making objects and drawing were my main interests as a child. I started out studying architecture, but its complexity never really appealed to me and I often ended up working on the details and the furniture.

Who has been most influential to your creativity and how?

Torbjørn: I remember a visit to Moss Gallery in New York City, January 2003. A reasonably priced chair from Magis was placed next to super exclusive Meissen porcelain. It instantly made me aware of the importance and power of beauty in a product.

Espen: Meeting likeminded students at art school had a significant impact on my drive. Someone once said, 'Inspiration is for amateurs' – you have to put in the hard work to make things happen. At school, we brought to life some great and inspiring projects both within and beyond the curriculum. Work brings ideas to life.

Tell us about your practice and how you approach your work. *Torbjørn:* Lots of talking over coffee, pen to paper, computer modelling and a mix of 3D printing and elaborate models we create in the studio. We build and refine every item to scale.

What is your signature design philosophy? *Torbjørn:* We don't really have a specific philosophy, but hope our values and preferences are present in our work. We try to not be tethered by this; there is a certain freedom in believing in your own freedom.

How would you describe yourselves as designers? *Espen:* Torbjørn looks to the semantics of an object and I to the overall harmony and detailing. We very rarely agree on anything initially. Our way of working is an ongoing debate, sometimes tantamount to quarrelling. We bring different things to the process and then knead our initial ideas into something else. It works for us. Or we wouldn't be working together!

What informs your work? *Torbjørn:* We've found that the most important part of a process is actually getting started. Once in it, anything can be inspirational. If you are designing a blanket, for instance, a texture on a wall, the front of a building or a detail on the clothes of a passer-by could all inform the design. If you weren't in the process of designing a blanket, you probably wouldn't recognise that texture or detail as important at all, having no conscious memory of it. We never wait for inspiration. If you want to make soup, it's probably a good idea to fry some onions – or at the very least put some water in your pot. Staring out of the window will not make your soup.

What's the best part of your job? *Torbjørn:* When life was more stressful I used to answer: 'The moment we get a new assignment and the moment we finish it in a good way.' Now we take it easier, the best part of the job is probably having a coffee at the studio and talking to Espen about which direction to take a new project in. Visiting our colleagues in Italy or Copenhagen is also a favourite

that has got even better since Covid-19 restrictions have lifted. It's a great feeling to visit the factories where our designs form the basis of someone else's working day. It's wonderful to visit someone's home and accidentally discover that something we've made has become a relevant and often cherished part of that person's everyday life.

Espen: "The best part is the creation process. Imagine being able to daily create something that never has existed before? Being part of a great team at the office is also very rewarding."

How long did it take to develop Brasilia? *Torbjørn:* We started in autumn 2019 and worked through the pandemic. Our work is very much workshop-based so refining our design in 1:1 models in our studio really sped its development. The design was directly inspired by the mood at The Audo. There was something about setting – wooden sculptures, calm ambience and welcoming colours – that made us think of more exotic variations of Modernism rather than our own familiar Scandinavian roots. In many ways, Brasilia is not the design MENU originally asked for or the one we set out to make, but somewhere along the way, through sketching and modelling, we were all convinced it was exactly the right one.

What influenced the style of it – and what challenges did you face during the design process? *Espen:* Brasilia is a marriage of Scandinavian and Brazilian Modernism. We started off by sketching the wooden base – the, in some way, irrational shift from the cylindrical legs at the front to the broad, wooden boards at the back frame the seat, giving the chair personality and a distinctive look. It was important to achieve just the right kind of looseness to the textile covering to properly convey the great comfort of this piece.





Brasilia Lounge Chair, Walnut / Moss 011,
by Anderssen & Voll
Gravel Rug, Ivory, by Nina Bruun



Brasilia Lounge Chair, Dark stained Oak / Dunes
Camel 21004, by Anderssen & Voll
Gravel Rug, Ivory, by Nina Bruun



Brasilia Lounge Chair, Walnut / Sheepskin Root,
by Anderssen & Voll
Gravel Rug, Ivory, by Nina Bruun

Made Responsibly

For MENU, good design means far more than aesthetics and function. As a company making contemporary products for home, work and life, MENU believes sustainable social and environmental practices are fundamental hallmarks of good design.

MENU is committed to taking tangible actions during every step of our process to help to reduce the environmental impact of our work, improve the quality of our products and the experience of our customers and our community of designers, producers and suppliers.

With the help of experts in environmental, social and legal responsibility, MENU has developed a Sustainability Manifesto, a Code of Conduct and ten Responsible Product Criteria to ensure we conduct our business positively, to hold ourselves and our partners accountable, and to set meaningful goals for the future.



The three pillars of our Sustainability Manifesto

Design for Longevity

Near-market Production

Responsible Products

Responsibility Criteria



Benchmarked by our pillars, we strive to create products that will last generations, with ten-year warranties introduced in stages, and by selling spare parts to increase the lifespan of an individual product. We also manufacture our designs as close to their end destinations as possible, thereby reducing resource consumption.

Our design team look to the ten points of our Responsibility Criteria to make furniture, lighting and accessories responsibly. And both MENU staff and partners alike are committed to following our sustainability philosophy and to providing transparency around our work.



The criteria serve as a set of goals for MENU to meet at all stages of product design and manufacturing. For a product to be considered responsible, a minimum of seven out of the following ten benchmarks must be fulfilled.

1. Made Well for Longevity
2. Solutions for Repair and Revitalization
3. Design for Disassembly
4. Declaration of Materials
5. Safe Substances
6. Material Life Cycle Screening
7. Near-market Production
8. The MENU Code of Conduct
9. Minimal Water Consumption
10. Certifications

Co Dining Chair, Plastic

by Norm Architects & Els van Hoorebeeck

Developed with Norm Architects and Els van Hoorebeeck, the multi-functional Co Dining Chair uses recycled plastic as the seat, back and armrests. Sourced within Europe, the material is reprocessed to reduce waste and eliminate the need to produce new plastic. The durable, matte-finish of the material works beautifully against the chair's sleek steel or chrome frame.



Offset Sofa w. Loose Cover & Offset Loose Cover

by Norm Architects

Designed by Norm Architects, the Offset Loose Cover introduces increased longevity, functionality and versatility to the Offset Collection thanks to its removable and washable covering woven from a custom blend of cotton and linen yarns. Exclusive to MENU, Cotlin is a conscious material produced in Europe without the use of harmful chemicals. The soft, natural and easy to clean cover lends the Offset sofa a relaxed silhouette and contributes to a longer product life as it can be easily changed over time without discarding the body of the sofa.



Battus Throw

by Mentze Ottenstein & Rosholm

Our Cocoon Textile Collection profiles natural fibres, high-quality and tactile textures. The luxurious Battus Throw is a conscious choice. Thoughtfully produced in Europe, it is made from long-lasting, natural fibres: a tactile blend of soft Italian wool and silk are carefully dyed in earthy hues. Fringed trim adds to the handcrafted feel, and the generous size makes it perfect as a blanket for bedroom and living spaces alike.



Mimoides and Losaria Pillows

by Mentze Ottenstein & Rosholm

A part of MENU's Cocoon Textile Collection, the sumptuous Mimoides and Losario cushions are produced in Europe from long-lasting, breathable materials selected for their tactility and quality. The luxurious Losaria Pillow is made from conscious fabric produced in Europe. The cover is spun from a soft blend of pure Italian and bouclé wool and silk – natural and sustainable fibres which, when woven together, create a timeless elegant surface pattern. The cover of the Mimoides Pillow is crafted from eco-friendly Lithuanian linen, yarn-dyed for rich colour, which becomes softer with use. The smaller pillows have added stitch detailing at the outer edges to frame the design. Both inner cushions are made from 100% recycled polyester fibres derived from discarded plastic bottles to help reduce waste. The mono-material design means that each cushion can be recycled in its entirety at the end of its long life.



Ishinomaki Laboratory

What started in 2011 as a public workshop initiative to provide the local community in Ishinomaki, Japan with simple, DIY furniture and crafting skills in the aftermath of a devastating earthquake has since turned into a global laboratory for creative design.



Keiji Ashizawa



“While volunteering in post-disaster Ishinomaki, I came across a local store owner who was repairing his shop himself with DIY methods. When I saw that, I became inspired and felt that a public workshop space in the town might be helpful and aid recovery efforts,” says Keiji Ashizawa, founder of Ishinomaki Laboratory.

Partnering with local makers and materials under their Made in Local initiative, Ishinomaki Laboratory pushes the boundaries of do-it-yourself to empower communities around the world through design. Here, the brand’s products and legacy are put into a local context. Applying home-grown skills and materials from select international makers, Made in Local creates products that think outside of the box while building strong, local relationships.

“In the beginning, volunteers in the community who endeavored to start their own businesses influenced and spurred each other on – and definitely inspired our origins with their creative energy. I believe that Ishinomaki Laboratory is now more than just a brand which originated in a disaster-stricken area: it has become a model for small, local brands and ventures contributing to regional revitalisation. And now, through the Made in Local initiative, we can share with our partners around the world the significance, the uniqueness and even the fun of Made in Local, as well as the various lessons that can be drawn from our story,” Ashizawa adds.

Ishinomaki AA Stool, H72, by TORAFU ARCHITECTS

Joining forces with MENU to produce products made in Denmark from resident materials and crafting skills, the Japanese label is a driving force in shaping the future of empowering design. Expanding the world of DIY and its potential, simple, functional and striking products are made using available machinery and resources, underpinning the original spirit of do-it-yourself. As Ashizawa notes, “Ishinomaki Laboratory’s furniture is for everyone and everyday life.”

With a common mission to connect over good design and honest materials, MENU and Ishinomaki Laboratory present the AA Stool, designed by TORAFU ARCHITECTS and the first in a series of DIY products. Produced in Denmark from local wood, the exposed screws, dimensional lumber and handcrafted look highlight just how innovative simplicity can be. Crafted from Danish Douglas fir and named after the shape of its profile, the flat pack stool has an untreated finish, customisable to the desired expression and which will patinate beautifully over time. Each pack of two stools is offered in two sizes – medium or tall – which can be used individually or in combination to create a wider seat.

Ishinomaki AA Stool, H72, by TORAFU ARCHITECTS



I believe that Ishinomaki Laboratory is now more than just a brand which originated in a disaster-stricken area: it has become a model for small, local brands and ventures contributing to regional revitalisation.

Ishinomaki AA Stool, H56, by TORAFU ARCHITECTS



Ishinomaki Laboratory started in Japan in 2011 in the aftermath of a devastating earthquake, helping the local community to rebuild itself through simple, DIY furniture workshops using available materials and skills. The spirit of the initiative lives on in Ishinomaki Laboratory's Made in Local enterprise, empowering communities across the world with DIY skills.

In partnership with MENU and designed by TORAFU ARCHITECTS, the AA Stool is as simple as it is versatile. Produced in Denmark from locally grown Danish Douglas fir, the handcrafted stool pushes the boundaries of do-it-yourself. Named after the shape of its profile and offering unparalleled flexibility, the flat pack design has an untreated finish that lets you customise it to the look you want. Exposed screws, dimensional lumber and a handcrafted look highlight just how innovative simplicity can be. Each pack of two stools is offered in two sizes – medium or tall – and can be used individually or in combination to create a wider seat.



Wrapped in Comfort

Mathias Mentze, Alexander Ottenstein and Marie-Louise Rosholm share their thoughts on their collaboration on the Cocoon Textile Collection, made exclusively for MENU.



Marie-Louise Rosholm



Mathias Mentze & Alexander Ottenstein

Tell us about your practice? *Mathias Mentze:* We design interiors and furniture within an architectural context, and from an increasing awareness of and need for intimate, haptic and textural experiences. We want to revitalise the interior design field with a focus on well-being.

Alexander Ottenstein: I am a trained architect and for five years prior to joining Mathias in the company, I worked at two of the larger Danish architectural studios. This has made me familiar with large-scale projects, but it's on the smaller projects, the kinds of assignments that we are doing now, that I feel my sensibilities and interests are being used to their full potential.

Marie-Louise Rosholm: As a textile designer I include as much sustainable matter as possible in my work. It's vital to instil sustainability in every task and to discuss the topic in all collaborations. I have chosen to use my professional capabilities to fight for a better world.

How do you approach your work? *Mathias Mentze:* Our approach is curious, site-specific and quite archaeological – we focus on unfolding local history, narratives and identities through design. We see interior design as a process of layering, with respect for what is – or was – already there. We are also fascinated by traditions and evolution, and work in close dialogue with trained craftspeople who deeply understand materials.

Alexander Ottenstein: Mathias is really good at ideating – coming up with some obscure reference he saw in a book ten years ago. While I am more, “Okay, so if this is what we want to achieve, how do we get there?” Both approaches are important in the creative process.

Marie-Louise Rosholm: I'm a trained weaver and this practical approach is one of my most important skills, for many reasons. It also allows me to talk to production specialists to achieve results closer to the original idea than would otherwise be possible. Designing is about solving challenges on many different levels.

Which designers or creative movements have been most influential to your work? *Alexander Ottenstein:* Right now, what interests me the most is architecture and design from the Danish Arts and Crafts movement, Skønvirke, meaning ‘beautiful work.’ This era, just before Modernism, had an intense focus on craft and ornamentation but without being over-decorative.

What makes a design valuable? *Marie-Louise Rosholm:* When is made to last aesthetically, sustainably and qualitatively. That it fits the context and the economic climate it is made for. Also, when it has a purpose that is not only to make money.

How have you collaborated on this collection? What different skills and ideas did each of you bring to the project? *Mathias Mentze:* Alex and I love the architectural qualities of textiles and we discovered so much in Marie-Louise’s extensive material archive. We spent six months examining the different ways of weaving certain fibres and discussing the personal narratives of the pieces in her collection. We then elaborated on these re-discoveries together.

Alexander Ottenstein: The process has been incredibly intuitive and inspiring. Mathias and I had never worked directly with textiles before, so we had long sessions with Marie-Louise at her studio, browsing her archives, working on the loom, discussing references to old Scandinavian textiles, and sharing Proustian moments where an entire holiday is recalled through the memory of a simple French bistro napkin.

Marie-Louise Rosholm: It’s been a homogeneous process with common references and values, energy, enthusiasm and healthy discussions which brought new aspects to the designs. And entirely without disagreement. I contributed with the materials and Mathias and Alexander with the designs, in one collaborative flow.

What were some of the main inspirations for the collection? *Mathias Mentze:* We were aiming to work as sustainably as possible, using locally sourced mono-materials.

We also wanted to create what we felt was missing from our own lives – textiles that are exclusive yet approachable and that will last.

Alexander Ottenstein: We wanted to create the kinds of products that we simply have not been able to find anywhere in the world. A lot of the collection sprung from this idea of the French bistro napkin.

How would you describe the Cocoon Collection and its materiality? *Mathias Mentze:* We chose luxurious, natural, raw materials and added small details to create an intimate sense of scale and touch. We’ve combined different textiles – such as wool and silk – to create contrast and interest and to accentuate the natural drape of each piece.

Alexander Ottenstein: The result is both highly technical and beautiful. We wanted to create textiles that are ornamental not through prints or patterns, but through the inherent qualities of the material. There’s something incredibly authentic about the final products. They invite to touch and closer inspection: from the orange sheen of the red linen cushion to the way in which the stripes of the Battus Throw appear just by weaving in a few threads of silk.

Marie-Louise Rosholm: The pieces in the collection are classic with a twist, and they push boundaries. Materiality has been our benchmark. I proposed mono materials to sustain the circularity of the products. It’s a collection of extraordinary Italian textiles; in fact, some of the pieces are the very pinnacle of Italian textile making.

How have you approached responsible design, sourcing and production? *Marie-Louise Rosholm:* I wanted to use local European suppliers and focus on mono materials for a simple recycling process. By using cellulosic materials sewn with cotton thread and labels, the entire cushion – bar the metal zip – is fully recyclable. Inner cushions are made from recycled PET bottles. Both material and production process are transparent and traceable. Most of all, our focus has been on longevity in terms of design, colours and materials. Longevity is the most sustainable action we can take.

Battus Throw, Ivory, by Mentze Ottenstein + Rosholm





Losaria Pillow, 60 x 40, Burnt Sienna,
by Mentze Ottenstein + Rosholm
Losaria Pillow, 60 x 40, Indigo,
by Mentze Ottenstein + Rosholm
Losaria Pillow, 60 x 40, Ivory,
by Mentze Ottenstein + Rosholm



Battus Throw, Ochre,
by Mentze Ottenstein + Rosholm
Mimoides Pillow, 40x40, Birch,
by Mentze Ottebstein + Rosholm
Mimoides Pillow, 60 x 60, Birch,
by Mentze Ottenstein + Rosholm
Losaria Pillow, 60 x 40, Ivory,
by Mentze Ottenstein + Rosholm
Losaria Pillow, 60 x 60, Ochre,
by Mentze Ottenstein + Rosholm
Offset Sofa, 3-Seater w. Loose Cover, MENU
Cutlin, Poppy Seed, by Norm Architects



Battus Throw, Ivory, by Mentze Ottenstein + Rosholm
Battus Throw, Ochre, by Mentze Ottenstein + Rosholm

Modernism Reimagined

Spanning the mid-1930s to mid-1960s, the mid-century modern movement was a natural progression from Modernism, which eschewed the ornamental Art Deco style of architecture and design that preceded it and instead looked to ways of creating rational, streamlined buildings and objects where form followed function.

Led by American industrial designers such as George Nelson and Ray and Charles Eames and their European counterparts, including Scandinavian pioneers like Arne Jacobsen and Ib Kofod-Larsen, mid-century modern championed simplicity and functionality, while offering democratic, affordable and often mass-produced designs that claimed to have the ability to change the world for the better.

The no-frills approach resulted in furniture with a perfectly balanced aesthetic, sculptural, organic or futuristic in form and neatly proportioned. Using new methods of construction and considered craftsmanship techniques, 'new' materials such as metal, glass and plywood were selected for their inherent quality and were often combined in innovative yet restrained ways.

Enduring today, the simple, soothing style of the movement remains as practical as it does timeless, playing into the way we live our modern lives. With many designs continuing to be produced and reproduced, mid-century modern pieces are quite simply well-designed objects that have never been bettered.

MENU continues this legacy of great design with post-war period pieces by past masters – including the Arthur Umanoff collection and the Knitting Chair by Ib Kofod-Larsen – that continue to surprise and delight. Softly minimal contemporary designs from acclaimed designers such as Norm Architects, Nick Ross and Afteroom reimagine modernism in a new context, resulting in a look rooted in the past while looking firmly to the future.

Umanoff Collection

Arthur Umanoff galvanised the Mid-century Modern movement with his streamlined objects that placed form after function. MENU spoke with the late designer's daughter Wendy about her father's design legacy.



Despite remaining relatively unknown outside of the design industry, Arthur Umanoff (1923–1985) is widely regarded by collectors as a prominent figure in America's Mid-century Modern movement. Together with his peers, he redefined the traditional furniture designs of the period, stripping away ornamentation in favour of function to accommodate the growing need for versatile designs for the home.

Striving for Simplicity

An artistic man from a lower-middle-class New York City family, out of high school Umanoff joined the American war effort and trained as a Navy medic, serving at a naval air station in New Jersey until the end of the war in 1945. Unsure of his calling, he went on to study design at the Pratt Institute in Brooklyn, New York, before cutting his teeth as a designer-manufacturer in New York City.

“In those days it was not hard for a young designer interested in furniture or architecture to be familiar with the European design movement to simplify the home, inside and out,” recounts Wendy Umanoff, who is charged with safeguarding her father's design legacy. “Ready to rebel against the worn-out furniture of their parents' age, young American designers were powerfully influenced by the simpler, more organic forms of Danish masters such as Finn Juhl, Hans J. Wegner and Børge Mogensen.”

Thanks to his intelligent use of natural materials and predilection for function, Umanoff soon garnered attention for his work. Although he failed as a furniture builder himself, his designs attracted manufacturers who were just learning how to sell a new way of thinking about furniture to a new generation of Americans. Using wrought iron, brass, birch and walnut veneers, jute roping and rattan, as well as tempered masonite and leather, Umanoff's sculptural yet purposeful objects remain as relevant today as they did in the mid-1900s.



Umanoff Candle Holder, Walnut / Polished Brass,
by Arthur Umanoff



Umanoff Wine Rack, Black / Cognac,
by Arthur Umanoff



Knitting Lounge Chair, Walnut/ Sheepskin, Sahara, by Ib Kofod-Larsen
Androgyne Lounge Table, Walnut / Kunis Breccia Stone, by Danielle Siggerud
Umanoff Candle Holder, Walnut / Polished Brass, by Arthur Umanoff
Hashira Floor Lamp, by Norm Architects
Umanoff Side Table, 60, Walnut / Brushed Brass, by Arthur Umanoff

A charming, charismatic man socially connected to the design world and his local community, Umanoff was always willing to help others – especially if it involved any form of problem-solving regarding design.



Practically Modern

“The use of materials and the proportions of my father’s furniture in his early designs created a harmonious balance for modern home living. His early pieces were practical and utilitarian, less ornamental,” notes Wendy. In all his work, Umanoff refined tradition and reflected warmth, developing objects perfectly attuned to their primary purpose, and which were both aspirational and attainable.

In the early 50s, Umanoff became life-long friends with other young creatives, including Ben Siebel, who also were catching the post-war wave in New York City and orbited around artists like Raymond Rocklin, Leo Amino and Milton Hebard, whose famous Zodiac sculptures greeted travellers at JFK Airport’s PanAm terminal for more than half a century. A charming, charismatic man socially connected to the design world and his local community, Umanoff was always willing to help others – especially if it involved any form of problem-solving regarding design.

A Creative Spirit

“[He] was a very hands-on designer, involved with every aspect of working through the design details during the manufacturing process. It was the way in which he worked through the fabrication details of his furniture collections with makers that delighted him and drove him to create more,” recounts Wendy, having witnessed first-hand her father’s passion and process on a working trip to Guatemala.

“He believed that it was at the time of actually producing a product or prototyping that offered opportunities for correcting production problems in real time. That stimulated him as much as it did when creating the early concept sketches of a specific design. It was clear to me then that the working relationships my father made throughout his life energised his creative mind and spirit.”

Design For Life

MENU's most popular collections of furniture, lighting and accessories unite high-quality materials with considered craftsmanship and purposeful details. Tailored to human use, the everyday designs are anything but ordinary.

Androgyne Dining Table, Ø120, Dark Stained Oak / Kunis Breccia, by Danielle Siggerud
Hashira Floor Lamp, by Norm Architects
Afterroom Plywood, Dining Chair, Natural Oak base, by Afterroom
New Norm Dinnerware, Dark Glazed, by Norm Architects



Afterroom Collection

by *Afterroom Studio*

MENU's Afterroom Collection is defined by a 'less is more' aesthetic that profiles honest materials on elegant furniture with lasting appeal. The minimalist designs are uncompromising when it comes to comfort and instantly recognisable for their sleek silhouettes.

With a silhouette that is both sleek and instantly recognizable, the Afterroom Dining Chair has a small oblong backrest that extends from a bent back rod on the tubular powder coated steel base. Available in luxurious upholstery fabrics in a range of beautiful textures and colours, the chair is both timeless and elegant in its expression. In the collection you will also find The Afterroom Dining Plus featuring a luxurious upholstered seat and wider backrest, as well as a sleek, simple and elegant plywood version, a material that exemplifies the innovative manufacturing advancements of the 20th century.

Afterroom Dining Chair Plus, Wood Base, Black Ash / Moss 014, by Afterroom
Afterroom Dining Chair Plus, Wood Base, Dark Stained Oak / Moss 022, by Afterroom
Androgyne Dining Table, Natural Oak, by Danielle Siggerud
Socket Occasional Lamp, by Norm Architects

Afterroom Dining Chair, Black Steel / Black Painted Plywood / Dakar 0197, by Afterroom
Eave Dining Sofa, Moss 022, by Norm Architects
Houkime Rug, Beige, by Nina Bruun
Harbour Column Dining Table Ø80, Star Base,
Kunis Breccia Stone, by Norm Architects
Column Table Lamp, by Norm Architects



TR Bulb Table / Wall Lamp, Brushed Brass / Shiny Opal, D1W, by Tim Rundle
Passage Stool, Dark Lacquered Oak, by Krøyer-Sætter-Lassen
Harbour Side Dining Chair, Dark Stained Oak / Moss 004, by Norm Architects
Androgyne Dining Table, Rectangular 280 x 110, Dark Stained Oak,
by Danielle Siggerud

Circular Lamp, Brushed Bronze, by Studio WM
Harbour Dining Chair, Star Base w/ Casters, Polished Aluminium /
Hallingdal 65, 270, by Norm Architects
Snaregade Dining Table, Black Steel / Charcoal Linoleum, by Norm Architects

Harbour Collection

by *Norm Architects*

Clean lines. Tactile materials. Supreme comfort. Our Harbour Collection was conceived with all of these in mind. When a design concept is boiled down to the essentials of comfort, utility and aesthetics, it becomes foundational. From this foundation, it shape-shifts endlessly, adapting its form and function to various needs – while remaining true to its identity. Such is the story of the evolution of the Harbour Collection. The result is an infinitely versatile and accommodating collection of chairs and tables for modern spaces.



Co Chair Collection

by Norm Architects & Els Van Hoorebeeck

Drawing on The Office Group's extensive knowledge of workplace needs, the Co Chair pairs a lightweight, sleek profile with great seating comfort – and the option to stack up to 12 to 15 chairs in a compact tower. Aesthetically, the design's contoured form and warm materials bring Norm Architects' signature, human-centered minimalism to residential and hospitality applications. The design's versatility is the result of a thoughtful construction and a wide array of materials: with numerous veneer finishes and upholstery options to choose from, the Co Chair is easy to customize to create the desired expression and experience.



Co Chair w/ Armrest, Black Steel / Black Oak / Icon 246, by Norm Architects & Els Van Hoorebeeck

Co Lounge Chair, Fully Uph, Black Steel / Dark Stained Oak / Moss 022, by Norm Architects & Els Van Hoorebeeck
Plinth Tall, Calacatta Viola Marble, by Norm Architects
Échasse Vase, Medium, Amber Glass / Bronzed Brass, by Theresa Rand
Houkime Rug, Beige, by Nina Bruun

TR Bulb Table Lamp, Ocean Grey Marble / Shiny Opal Bulb, by Tim Rundle

Afteroom Dining Chair Plus, Black Steel / City Velvet CA7832 031, by Afteroom
Stackable Glass by Norm Architects
TR Bulb Suspension Frame, Brushed Brass / Matte Opal, by Tim Rundle
Snaregade Dining Table, Rectangular, Black Steel / Charcoal Linoleum, by Norm Architects



TR Collection

by Tim Rundle

We live increasingly nomadic lives, moving homes and workplaces with a new level of untethered ease. So why do the objects we surround ourselves with not do the same? The TR Bulb design stemmed from this very question. Bridging technical sophistication and modern aesthetics, designer Tim Rundle stepped away from the lighting playbook to reimagine the potential of the LED light bulb.

The first collaboration between MENU and Tim Rundle, TR Bulb is designed to be taken from apartment to apartment – installed by simply screwing it into the pendant sockets hanging in ceilings all over the world, no electrical expertise required. The dimmable LED bulb, with its elegant, spherical form hides the lamp fitting, while the opal glass diffuser creates an even, harmonious glow, preventing glare.



Bottle Grinders, Ceramic, by Norm Architects
Duca Candleholder, Bronzed Brass, by Krøyer-Sætter-Lassen



Androgyne Dining Table, Rectangular 280 x 110, Dark Stained Oak, by Danielle Siggerud
Umanoff Candle Holder, Walnut / Polished Brass, by Arthur Umanoff
Harbour Dining Chair, Dark Stained Oak / Royal Nubuck 30253, by Norm Architects
Ribbon Basket, Ivory, by Norm Architects
Aer Vase, 49, Smoke Glass, by Gabriel Tan



Bath Collection

by Norm Architects

In creating the Bath Collection, Norm Architects set out to transform the bathroom into a blissful respite to relax and refresh. Visually bold and adaptable. Deeply thought through and delightfully simple. The collection is made of powder-coated steel with a matte black or white finish for an elegant, tactile and easy-to-clean exterior. As the collection has expanded to meet new demands and offer new functional and aesthetic possibilities, it has stayed true to its core ethos of soft, functional minimalism.

Today, there is little this collection cannot help us with as we go about our days. Fulfilling every requirement in the bathroom space in both public and private environments, many of the collection's designs, such as the mirrors and rubbish bins, also serve us outside the bath, in offices, kitchens, living areas and beyond. The full line-up now includes rubbish bins in an array of sizes, multiple mirror designs, a shower tray, a towel bar, a toilet roll holder, a shower wiper and a towel ladder.



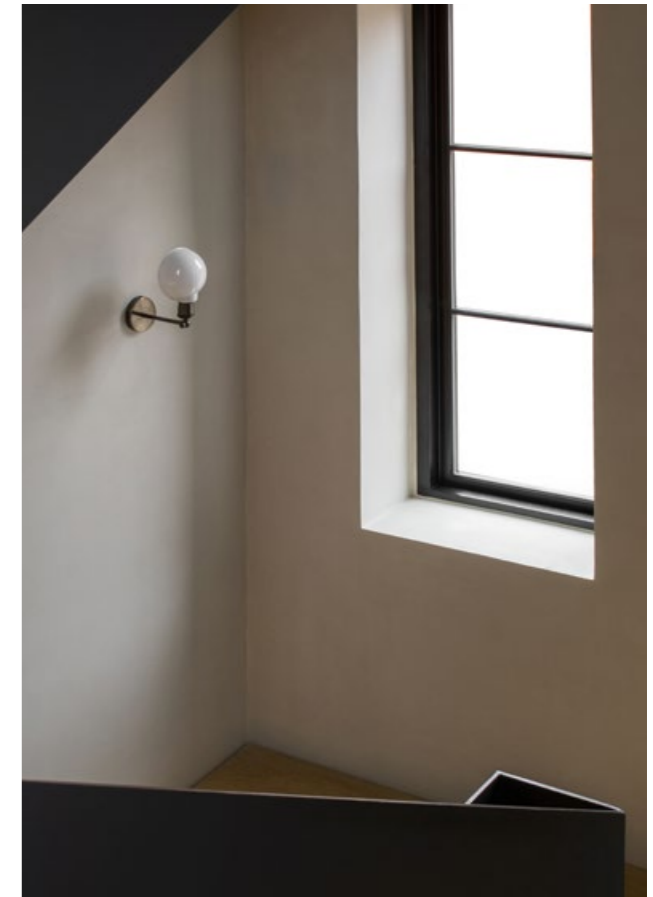
Soap Pump, Black, by Norm Architects
Toothbrush Holder, Black, by Norm Architects

Pedal Bin, 30 L, White, by Norm Architects



Harrison Chandelier, Brushed Brass, by Søren Rose Studio
Afternoon Dining Chair Plus, Wood Base, Dark Stained Oak / Moss o22, by Afteroom
Androgyne Dining Table, Dark Stained Oak, by Danielle Siggerud
Stackable Glass by Norm Architects

Walker Ceiling / Wall Lamp, Opal, by Søren Rose Studio



Tribeca Collection

by Søren Rose Studio

The Tribeca Collection of lamps started with a classic American road trip. Danish designer Søren Rose travelled across the US collecting lamps from the early to mid-20th century. He took his cache back to the studio in New York, dismantled and reassembled them, mixing and matching lamps as he went along. Out of this experimentation the Tribeca Collection was born, inspired by the glamour of New York in the late 1930s, with a decidedly industrial feel.

The Tribeca Collection is offered in a range of shapes, materials and finishes to suit every interior. From warm, tactile brass on dramatic chandelier designs to sleek and modern powder coated steel on functional desk lamps, each design marries the form, function and space-enhancing warmth that is at the heart of MENU. The elongated arms of the Tribeca designs expand into space in a manner both sculptural and pragmatic, demonstrating how simple an ideal lighting solution can be.



Échasse Collection

by Theresa Rand

Reimagining the classic elegance of glass vases and bowls, the Échasse Collection brings a minimalist silhouette with distinguished, playful edge to modern and traditional spaces. Theresa Rand’s playful concept beautifully interprets the word “échasse”: French for “stilts”. The slender, stilt-like supporting legs delicately suspend the glass forms, creating a sense of lightness while ensuring stability.

Their expression ethereal, their design elevated in every sense, the collection’s vase, bowl and hurricane invite infinite experimentation. They can be displayed alone or together to enliven modern spaces with equal parts daring and grace. Each Échasse shape is hand-crafted and therefore unique, and the distinctive colour gradients of the glass lend the design depth and contrast.



Tearoom Lounge Chair, Dedar Alexander 137 Dorure, by Nick Ross
Plinth Cubic, Nero Marquina Marble, by Norm Architects
Échasse Vase, Medium, Smoke Glass / Brushed Brass, by Theresa Rand

Échasse Vase, Large, Amber Glass / Bronzed Brass, by Theresa Rand

Bottle Grinders, Hunting Green/ Beige w. Walnut Lid, by Norm Architects
Stackable Glass, by Norm Architects”

Bottle Grinders, Brushed Brass, by Norm Architects
Stackable Glass, by Norm Architects
Eave Dining Sofa, Moss 022, by Norm Architects

Bottle Grinders

by Norm Architects

The Bottle Grinders are not typical salt and pepper grinders. The form, shaped more like a bottle, cleverly tricks the user into engaging with the design in a playful and experimental way – and the powerful ceramic mill encourages even further experimentation as it makes light work of grinding a wide range of spices.

Bottle Grinders are easy to operate, fill and clean, and the upright design ensures surfaces remain free from unwanted residue. Available in a range of colours and finishes, including brushed and bronzed brass, these versatile kitchen accessories come fitted with a walnut, beech or steel lid depending on the colour and finish selected.





Co Chair w/ Armrest, Black Steel / Natural Oak, by Norm Architects & Els Van Hoorebeek
Co Chair, Black Steel / Black Oak / Ritz 2201 Terra, by Norm Architects & Els Van Hoorebeek
Co Chair, Black Steel / Black Oak / Maple 542, by Norm Architects & Els Van Hoorebeek
Co Chair, Black Steel / Dark Stained Oak / Maple 222, by Norm Architects & Els Van Hoorebeek



For our experiences of spaces to be fulfilling and memorable, every touch point should thoughtfully engage the senses. Our responses to colour and texture are instant and intuitive, so it is essential to address these when selecting new furniture. MENU's upholstery programme offers endless options for customising our collection to create the ideal look and feel for your space and needs. Here, you will find more than 100 fabrics and leathers on offer – and can even select your own upholstery.

Co Chair w/ Armrest, Black Steel / Icon 246/ Dark Stained Oak, by Norm Architects & Els Van Hoorebeek

The Art of Nature

Drawing inspiration from nature and melding the old with the new, Rigby creates thoughtful spaces and intriguing, bespoke pieces that consider the spaces we inhabit and the functions we demand. His Eclipse Desk for MENU unites his design ethos with sculptural, organic forms reminiscent of the shapes of pebbles.



Fred Rigby grew up in Dorset, between the rolling hills of the English countryside and the limestone headlands that continue to inspire his work as a designer. Since graduating from London's Kingston University with a degree in product and furniture design, he has worked with a range of designers and artists, developing a knowledge of processes including fibreglass casting and CNC technologies while perfecting his own craft from his eponymous studio in London.

What inspires your practice? I am most inspired in and by nature. Although, anything can spark my imagination, whether it's something I see or simply playing with scraps of paper or sketching forms.

Describe your creative process. It starts with sketching – crude line drawings that develop into more detailed elevations and plans before becoming models and maquettes and, finally, full-scale prototypes.

Who or what has been most influential to this? There are so many amazing contemporaries whose work I love. I am, however, most inspired by the concepts behind art and thinking about how this can influence work.

What do you always consider before beginning each new project? I always look to the end-user when developing an initial project brief. I think about how a design will be used, where it will be placed. Ultimately, the most important thing is how it will look and function in a space. Pairing the two is key.

You have created the Eclipse Desk for MENU. Tell us about your thoughts behind the design. I found inspiration for the piece by looking to the shapes and forms of pebbles I collected on a beach. I wanted to create a design that wasn't static, and one which was bold in colour yet tactile in form.

The Eclipse Desk is ambidextrous: it can stand in the middle of a room as a centrepiece or up against a wall as a more conventional piece of furniture. Its solid oak top and intriguing form draw the eye and invite to touch.

What challenges did you face when creating it? How to integrate the lid into the desktop so that the grain chases through the top. The Eclipse Desk has an in-built storage cylinder to stow cables – or anything else, for that matter – out of sight, leaving behind a beautiful, clutter-free sculptural object in an office or space commandeered as a work-from-home station.

How do you want people to use the Eclipse Desk? The Eclipse Desk is sculptural, functional and tactile. I want people to feel inspired when they sit at it. To lean back and touch the curved edge; to find a calmness within to focus on work.

The Eclipse Desk, by Fred Rigby Studio
Torso Table Lamp, 37, Sand / Off White, by Krøyer-Sætter-Lassen



The Eclipse Desk, by Fred Rigby Studio
Reverse Table Lamp, by Aleksandar Lazic
Cyclades Vase, Small, Sand, by Nick Ross
Tearoom Lounge Chair, Bouclé 02, by Nick Ross



Craftsmanship

We believe in modern design crafted to last through generations. Every design we make is produced with the assumption that it will get plenty of use, whether in a busy family room or a high-traffic workplace canteen. Tested to meet exacting standards, our materials are carefully sourced for their beauty and longevity. Certain materials will transform over time to reveal a new dimension of intriguing effects that help to create a deeper bond between you and our products.





Eave Modular Sofa 96, Bouclé +6, by Norm Architects
Eave Modular Sofa 86, Bouclé 02, by Norm Architects
Plinth Cubic, Calacatta Viola Marble, by Norm Architects
Plinth Tall, Calacatta Viola Marble, by Norm Architects
Plinth Low, Calacatta Viola Marble, by Norm Architects
Échasse Vase, Large, Amber Glass / Bronzed Brass,
by Theresa Rand
Mimoides Pillow, 40x40, Birch, by Mentze
Ottebstein + Rosholm
Gravel Rug, Ivory, by Nina Bruun



The Plinth Collection

A tribute to the beauty of marble, the Plinth Collection by Norm Architects is equal parts classic and contemporary. Sculptural in their own right, the sophisticated podiums are handcrafted in a small factory in Portugal. Each piece of carefully selected marble is assembled by hand to ensure that the sides are perfectly aligned.



Knitting Lounge Chair, Natural Oak / Sheepskin,
Natur, by Ib Kofod-Larsen
Passage Lounge Table Ø50, Natural Oak,
by Krøyer-Sætter-Lassen
Passage Lounge Table Ø70, Natural Oak,
by Krøyer-Sætter-Lassen
Cyclades Vase, Small, Sand, by Nick Ross
Gravel Rug, Ivory, by Nina Bruun
Hashira Floor Lamp, White, by Norm Architects



The Knitting Chair

The Knitting Chair by Ib Kofod-Larsen, first launched as a limited edition in 1951, is reimagined with a range of wood and upholstery options, including walnut and sheepskin. The distinctive piece is meticulously handcrafted in Sweden by skilled artisans, merging traditional craftsmanship techniques with modern technology to create an unforgettable and timeless design of the highest quality.





Échasse Vase, Large, Amber Glass / Bronzed Brass,
by Theresa Rand



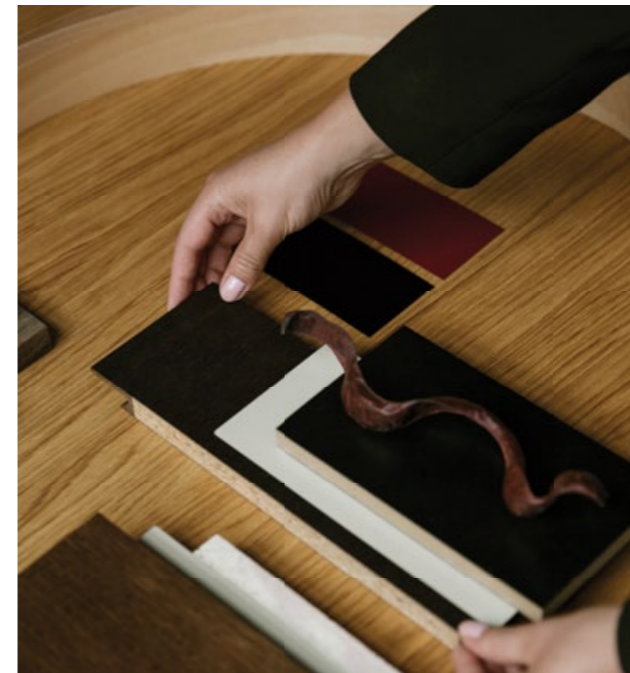
The Échasse Collection

Reimagining the classic elegance of glass vases and bowls, the Échasse Collection by Theresa Rand brings a minimalist silhouette with playful edge to modern and traditional spaces. Handcrafted from mouth-blown glass, each Échasse piece is entirely unique, displaying singular colour and depth.



Living Design

From Nina Bruun's eponymous design studio comes Epoch, a collection of functional interior objects made from natural materials.

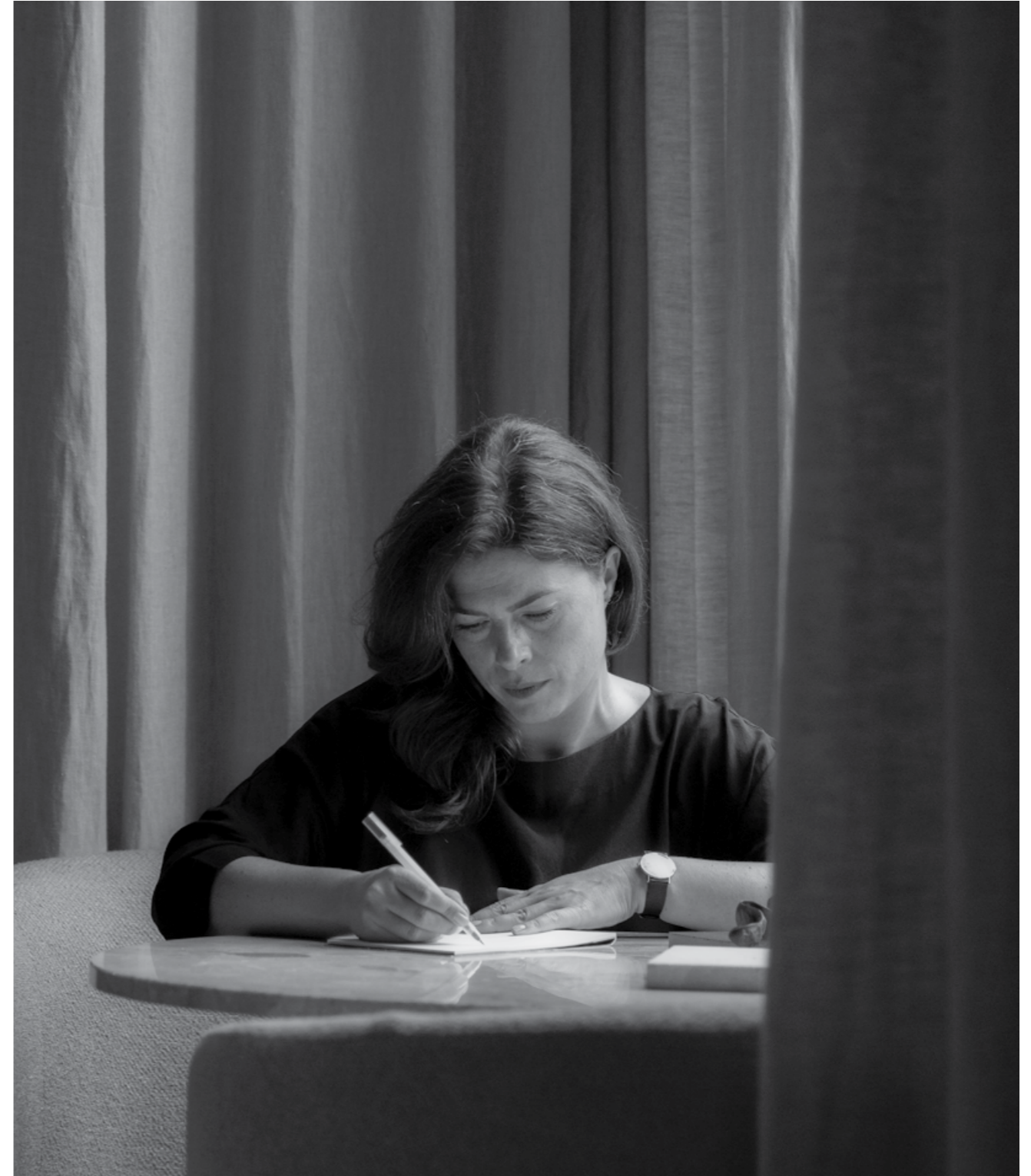


Since starting her own design studio in 2016, Nina Bruun has barely stood still. The award-winning designer has garnered numerous design accolades – including a prestigious Red Dot Design Award. She is represented in the permanent exhibition at the Museum of Arts and Design in New York and is a jury member of the German Design Counsel. And she has a string of successful designs under her belt. The latest from her hand is Epoch – a clothing rack and shelf respectively, designed exclusively for MENU.

The Epoch Collection stems from the coat rack and the idea of concealing unsightly hangers and tags behind something beautiful. “I wanted to take the idea of improving and beautifying a very well-known product further, developing a shelf and coat rack using a beautiful, wide band of wood. I like the idea of creating a simple form with simple functionality as simply as possible,” Nina notes.

The minimally elegant Epoch Clothes Rack and Epoch Shelf were developed and perfected gradually, at an unhurried pace that suits Bruun’s methodical nature. Characterised by soft bands of undulating wood that sit like sculptures on a wall, the Epoch Collection nods to the 1950s with its pure form, natural materials and subtle craftsmanship. Despite their differences, both shelf and rack are coherent in design and carefully sized to fit both purpose and place.

Believing clean lines, intuitive function and innate beauty as fundamental to good design, Bruun also wanted to create a lasting, high-quality object that could easily interact with other items. “These are pieces for still life displays, for everything we love to surround ourselves with – whether that’s objects or clothing. I’d like to see them used individually and hung over one other in a column-like formation. But most of all, I’d like to see them being used in personal and creative ways,” she concludes.





Epoch Rack, 50, Dark Stained Oak, by Nina Bruun



Epoch Shelf, 79, Dark Stained Oak / Black, by Nina Bruun
Column Table Lamp, by Norm Architects



Epoch Shelf, 79, Natural Oak / Fog, by Nina Bruun

No Place Like Home

Andrew Trotter, the designer behind several stunning Italian homes – including the serenely simple Pugliese farmhouse, Masseria Moroseta, which embraces traditional techniques and modern proportions in equal measure – talks to us about creating spaces that feel like home, and the future of indoor living in the era of a new pandemic.



What constitutes a great space? Often, great spaces are not very homely and have a *wow factor* simply because of their size or grandeur. For me, there are many different things at play. A great space comes from being very photogenic; that *wow* feeling you when you walk into a space, to merely feeling comfortable. A great space is one that feels homely: simplicity, patina on the walls, furniture that feels lived in. It's more about the comfiness of it all, not about show.

What kind of spaces are you attracted to? I love beautifully minimalist spaces like the Neuendorf House by John Pawson and Claudio Silvestrin, but I'm not sure I could live there full time. I visited Luis Barragán's house in Mexico. Despite its high ceilings and large, open spaces, it feels homely thanks to the choice of textiles and the use of wood and colour. It is simple yet full of character – and interesting objects add to the appeal. Spaces that combine the old with the new – ones filled knick-knacks and with piles of magazines and books – make a space. And a comfortable sofa is key.

What's the most important factor to consider when creating spaces? When I design spaces, I want people to feel like they want to stay there all the time, to spend time there. That, to me, is the essence of a great room.

We talk a lot about simplicity and minimalism, often interchanging the two. What's the difference? They are similar in some ways, but dissimilar in others. Minimalism to me is something that is very pure: smooth, flat walls; clean, hidden lightning; stark and strict aesthetics. Simplicity is more about using patinas – in the plaster, on the walls – and the old. In essence, simplicity is minimalism with a bit more love and warmth.

Has your practice changed with the new world we find ourselves in? What has become more or less important than before the pandemic? Funnily enough, the coronavirus hasn't affected our work greatly. We are being commissioned for more and more projects all the time and have taken on around eight assignments this year. Boutique hotels and holiday homes, as well as a few private projects. We are experiencing rising interest in out-of-city escapes, too, with individuals wanting to set up a holiday home a few hours' drive from where they live.

Has the pandemic made us reconsider the way we live and create our spaces? I think people are more aware of personal space. In Spain, where I live, people didn't care much about homes prior to the pandemic, and were always eating out in restaurants and hardly ever entertaining at home. We are now forced to spend more time at home – alone, too. Our homes have become spaces to live in and enjoy rather than just vessel for sleep. We see this changing across the world. As well as an increased interest in interior design.

Prior to the pandemic, the new luxury was considered to be time and the feeling of being at home. Has our perception changed now that we seemingly have more time and are spending much of it at home? My Openhouse project came from this [Trotter is cofounder and publisher of Openhouse Magazine, a global forum for creatives to open their private spaces to the public for cultural events. –ed.]. In the first few years of Instagram, everyone felt more connected with their telephone than with each other. By opening our house to the public, showcasing artworks and photography



Hashira Table Lamp by Norm Architects



Androgyne Lounge Table, Kunis Breccia / Kunis Breccia, by Danielle Siggerud
Cyclades Vase, Large, Sand, by Nick Ross
Cyclades Vase, Small, Sand, by Nick Ross
Duca Candle Holder, Polished Brass, by Krøyer-Sætter-Lassen



Hashira Table Lamp by Norm Architects
Monuments Magazine Holder by DUBOKK

and gathering to enjoy food and conversation, we connected with individuals on another level. We are currently unable to connect in the same way during the pandemic, but we still have this idea of where our food comes from, we are more selective about the furniture we buy, choosing well and more carefully because we understand that the world is not going to be here forever.

We all strive for human connection in one shape or form. How do you see this developing post pandemic and what implications does it have on the way we shape our homes?

Most of the places I design are in Italy, Greece, Australia and the US – and are very open to the air. Bedrooms with outdoor patios, places to sit and relax, arrangements that facilitate togetherness, but also provide options to retreat alone. Those who have previously dreamed of owning holiday home are making good on that right now, fulfilling their desire for a second home outside of the city, to work from, to live in, to entertain in. We are also seeing a change in the way hotels are created, with a minimum of bedrooms. People don't want big anymore; they want to be looked after. Areas that were previously very communal are now being made more intimate with separate spaces to connect in and retreat to.

What can we learn from the world today? I think to live frugally. More than that, I think we will see that we are really going to become mindful of what we spend our money on, of the time we spend doing things and what, in fact, we choose to do with it. I think we will see much more care and consideration being spent on these things, make sure it's exactly right.

Our homes have become spaces to live in and enjoy rather than just vessel for sleep. We see this changing across the world. As well as an increased interest in interior design.

Reverse Table Lamp by Aleksandar Lazic
Troll Vases by Anderssen & Voll



Brush Strokes

Renowned French illustrator Aurore de La Morinerie puts her brush to paper for MENU, creating a beautiful series of illustrations that showcase some of our most iconic designs. We had the pleasure of speaking to her about her decades-long work as an artist and the elements that influence her.



Where do you live and work? For the past 20 years I have lived and worked in my studio in eastern Paris.

How long have you been an illustrator? And how did you get into the field? I've been working as an illustrator for the past three decades. The idea of being freelance appealed to me – as well as the many different subjects that can be drawn.

How has your background in fashion design informed your work? It allows me to always stay curious about the permanent changes in the world of creation and the arts in general.

What is your preferred medium? Brush, ink and paper.

How would you describe your style? I search for abstraction, simplification of the line, and movement.

What inspires your work? Where do your ideas come from? I have always loved Chinese and Japanese art. And, above all, nature.

Briefly describe your artistic process. I scrutinise what I'm going to draw to determine the form: the curve of the silhouette, the details. I look at what is heavy and what is light – the movement.

What do you most like to illustrate? Everything that is alive – from people

and animals to plants and landscapes – but also design objects.

How does drawing interior objects differ from depicting fashion and people? As objects are most often still, you need to feel and convey their gravity. People are captured [in a moment], much like on a photograph.

What recent projects have you worked on? I've had various commissions including a flower series, a fly-fishing project, drawing objects from a movie, and am also currently preparing a new series of drawings for an exhibition in Japan.

How important is interior design to you? It's very important. This past year, I have felt just how much an interior can be protective and reassuring. The elements and objects used to create our spaces are an eternal source of inspiration and an invitation to work.

And what constitutes great design? Beautiful material and the balance, elegance and simplicity of a given form.

What objects do you like to surround yourself with? Tables, chairs and lamps in different sizes and for different purposes. I also view them as decorative objects. My studio is also filled with storage furniture as well as vases and paintings.



Artwork of Umanoff Side Table



Artwork of Umanoff Candle Holder



Join Our Community

MENU unites individuals around the world through a common love of great design. From our home at The Audo to our partners around the world to our online community and in-store customers, we unite over our love of natural materials, careful craftsmanship and purposeful forms. Made to last through generations, MENU's furniture, lighting and accessories shape our connections, bringing us together in inspiring new ways.

Hashira Pendant, Large, by Norm Architects
Hashira Table Lamp, by Norm Architects
Androgyne Dining Table, Dark Stained Oak, by Danielle Siggerud
Androgyne Lounge Table, Kunis Breccia / Kunis Breccia, by Danielle Siggerud
Duca Candleholder, Bronzed Brass, by Krøyer-Sætter-Lassen
Cyclades Vase, Large, Black, by Nick Ross

Échasse Bowl, Large, Smoke Glass / Brushed Brass, by Theresa Rand
New Norm Dinnerware, Dark Glazed, by Norm Architects
Gravel Rug, Ivory, by Nina Bruun
Harbour Side Dining Chair, Dark Stained Oak / Dakar 0842, by Norm Architects
Harbour Dining Chair, Dark Stained Oak / Grisaille Col. 4 Marcassin, by Norm Architects





JWDA Table Lamp, Portable, Steel, Alabaster White,
by Jonas Wagell



Umanoff Candle Holder, Walnut / Polished Brass,
by Arthur Umanoff
Torso Table Lamp, 37, Sand / Off White,
by Krøyer-Sætter-Lassen

Offset Sofa, 2-Seater w. Loose Cover, MENU Cutlin, Poppy Seed, by Norm Architects
Plinth Low, Grey Kendzo Marble, by Norm Architects
Torso Table Lamp, 57, Black / Off White, by Krøyer-Sætter-Lassen
Houkime Rug, Beige, by Nina Bruun





Epoch Shelf, 79, Dark Stained Oak / Black, by Nina Bruun
 Interconnect Candle Holder, Polished Brass, by Colin King Studio
 Torso Table Lamp, Portable, sand, by Krøyer-Sætter-Lassen
 Eave Modular Sofa 86, Bouclé 02, by Norm Architects
 Brasilia Lounge Chair, Walnut / Moss 011, by Anderssen & Voll
 Gravel Rug, Ivory, by Nina Bruun
 Androgynous Lounge Table, Kunis Breccia / Kunis Breccia, by Danielle Siggerud
 Losaria Pillow, 60 x 40, Indigo, by Mentze Ottenstein + Rosholm



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